



MIDDLEBURY COLLEGE

**Bread Loaf
School of English**

Summer 1983

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Front Cover: Porch at Bread Loaf Inn

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MIDDLEBURY COLLEGE

BREAD LOAF SCHOOL OF ENGLISH

AT BREAD LOAF, VERMONT

Sixty-fourth Summer

June 28-August 13, 1983

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The Aim The Bread Loaf School of English is a community of teachers and students devoted to the humanistic ideals of the liberal arts in graduate education. The School aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. Bread Loaf views its masters' degrees as an experience in the mastery of the literary arts, not as a process nor as a compromise, and it affirms a commitment to literary concerns, not to a collection of credits. It believes that its goals can best be achieved by attracting to Bread Loaf distinguished scholar-teachers who are dedicated practitioners of a great art. The emphasis at Bread Loaf has always been upon the personal bond between teacher and student, upon the creative, critical and organic, rather than the mechanical and pedantic, and upon the liveliness of literature, writing and dialogue.

Since 1920 the School of English has nourished its heritage of literary study in the pleasant coolness of a wooded mountain bowl and in an atmosphere of conspicuous simplicity remote from the distractions and contaminations of metropolitan life. In the congenial natural environment of Bread Loaf it is possible to sustain the intellect and the spirit in a refreshing balance of society and solitude. The School sees the life of the mind not as the exclusive province of the classroom. Bread Loaf attempts to provide time for a summer of discovery, not only of literature but of a place and a community, for no one can live in isolation on the Mountain.

The Bread Loaf program, constantly varied and generous, offers a liberal range of courses in literary periods, authors, and works of English, American, classical, and world literature. By affording depth and balance to the literary experience of its students, most of whom are teachers of literature and writing, Bread Loaf meets their professional needs in literature, language, and literary history, in dramatic arts, literary theory, the process and craft of writing, and in the art of teaching and of evaluating literary texts. It encourages students to share in a spirit of friendly endeavor and of disciplined commitment to literary studies, for which all at Bread Loaf have, in Robert Frost's phrase, "a passionate preference."

The School The Bread Loaf School of English was organized as a distinctive graduate school of English in 1920. It is one of ten summer programs of Middlebury College. Others are the Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish; and the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.

The original mountain-and-forest area in which the English School is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell early acquired large landholdings, acre by acre, starting in 1866, until several mountains were among his properties. It would have pleased him to realize that more than a century later the original goal of a place where man and mountain could meet remains undeflected, for at Bread Loaf, where once had been a hospitable hostelry, the humanities are fostered amid the natural beauty of mountain, forest, and stream. Modern improvements and the addition of several buildings have enhanced the charm and conveniences of the old original Inn and the surrounding cottages.

2 Each year over 200 students have come from all regions of the United States and from several foreign countries. Of these students 1,249 have taken the degree of Master of Arts and 36, the degree of Master of Letters.

During the last sixty years Bread Loaf can count among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, A. Bartlett Giamatti, Laurence B. Holland, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer and Wylie Sypher.

But no one has been identified with Bread Loaf longer than has Robert Frost, who first came to the Bread Loaf School of English on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor at Bread Loaf, Mr. Frost returned to the School every summer with but three exceptions for forty-two years. The influence of his presence will long be felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a National Historic Site, adjoining the Bread Loaf campus.

Admission The School of English offers only graduate courses; however, non-degree candidates and exceptionally qualified undergraduates are admitted for a single summer. Admission is on the basis of college transcripts and two letters of recommendation. Submission of a sample of an applicant's recent expository writing, while not a requirement, will strengthen his or her candidacy. Since the program of study is designed to meet individual needs, there is no set of requisites for admission. Although an excellent undergraduate record in English and strong recommendations are the surest admission criteria, experience has shown that students who have mediocre college records or who have majored in other disciplines may, with teaching experience, have achieved a perspective that will assure them of distinguished records at Bread Loaf. In short, Bread Loaf prefers to allow applicants to establish their capabilities during the first summer. Students are accepted for one summer only. Students whose work in the judgment of the Director and of the faculty is marginal and who may have difficulty proceeding to the degree may be denied readmission.

Instructions for Applications New applicants should fill out and return the application form with a \$15 registration fee and have all undergraduate and

graduate transcripts forwarded to the Bread Loaf Office. The applicant is responsible for asking two colleagues or teachers to act as references. The application form doubles as a registration form for courses after publication of the current bulletin.

Degree Programs

The Master of Arts (M.A.) Degree Candidates must hold a baccalaureate degree from an accredited college and be in residence for at least one summer at the School of English in Vermont. To earn the M.A., students must successfully complete ten courses, the equivalent of 30 graduate credits. The normal summer program of study consists of two courses, each meeting five hours a week; exceptional students may, with permission after the first summer, take a third course for credit. A grade of B- is required in order to receive course credit.

The curriculum is divided into six groups: (I) writing; the art of teaching; (II) English language and literature through the 17th century; (III) English literature since the 17th century; (IV) American literature; (V) classical and continental literature; (VI) theatre arts. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III; and one course each from Groups IV and V.

The Master of Letters (M. Litt.) Degree The M. Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is the first prerequisite for this degree. Students concentrate in either a period such as the Renaissance, a genre like the novel, or a field of study like American Literature or theatre arts and dramatic literature.

The M. Litt. can be earned in three to five summers by following a program of ten courses or Independent Reading Programs. No thesis is required. Candidates may engage in as many as four Winter Independent Reading Programs during the intervening academic years and must undertake at least one such program or an Independent Summer Reading Program. In the final summer a student must pass a comprehensive written and oral examination covering his or her field of concentration.

The program is limited to highly qualified candidates. Students who have completed the M.A. at Bread Loaf with distinction may continue for the M. Litt. Students not previously at Bread Loaf may be admitted if they hold an M.A. Candidates presenting an M.A. from another institution are accepted provisionally for the first summer. At least one summer must be spent in residence at the School of English in Vermont.

The Program at Lincoln College, Oxford

The Program at Lincoln College, Oxford (June 27-August 7) The Bread Loaf School of English has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Lincoln College was founded in 1427 by Richard Fleming, Bishop of Lincoln, as a foundation to train clergy to confute the prevalent Lollard Heresy. Located on the Turl, in the center of Oxford City, Lincoln has retained most of its medieval appearance.

Each student elects one seminar as a six-credit summer's program. There are about six students in each seminar, which meets each week in a manner determined by the tutor. For example, the tutor may meet all students together once a week and then in tutorial for an hour. Rather than attending classes in the usual Bread Loaf manner, students undertake a considerable responsibility for their own education under the guidance of their tutor. Tutors assign as much, if not more, reading in both primary and secondary materials than is customary at the School of English. Oxford tutors place heavy emphasis on independent study and assume that students are strongly motivated to pursue their work without substantial faculty guidance. Students should expect to give oral reports. They are assigned weekly 10-page, handwritten papers, during the summer. Seminars and tutorials are held at the College with which the Oxford tutor is affiliated. The Oxford program is different from, but not more difficult than, that offered at the School of English in Vermont.

The Oxford Faculty in 1983

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Dorothy Bednarowska, M.A., Oxford. Lecturer in English at Worcester College and Emeritus Fellow at St. Anne's College, Oxford.

Stephen Gill, M.A., M.Phil., Ph.D., Edinburgh. Fellow and Tutor in English Literature, Librarian of Lincoln College, and Lecturer in the University of Oxford.

Douglas Gray, M.A., New Zealand and Oxford. J.R.R. Tolkien Professor of English Literature and Language in the University of Oxford, and Fellow of Lady Margaret Hall.

Dennis Kay, M.A., University College, Oxford. Fellow and Tutor in English, Lincoln College, Oxford, and Lecturer in English at the University of Oxford.

A. Walton Litz, A.B., Princeton; D.Phil., Oxford. Professor of English and former Chairman of the Department, Princeton.

Nancy Martin, B.A., M.A., University of London. Former Reader in Education and Head of the English Department, University of London Institute of Education.

Roy Park, M.A., Glasgow and Oxford; Ph.D., Pembroke College, Cambridge. Tutorial Fellow in English and Librarian, University College, Oxford, and University Lecturer in English, Oxford.

Nicholas Shrimpton, M.A., Balliol College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Lady Margaret Hall, Oxford, and University Lecturer in English, Oxford.

Stanley Wells, B.A., University College, London; Ph.D., The Shakespeare Institute, University of Birmingham. Senior Research Fellow, Balliol College, Oxford; member of the Faculty of English, University of Oxford; honorary Fellow of the Shakespeare Institute; General Editor of the Oxford Shakespeare and head of the Shakespeare department, O.U.P.

John Wilders, B.A., St. John's College, Cambridge; Ph.D., Cambridge. Tutorial Fellow in English, Worcester College, Oxford, and University Lecturer in English, Oxford.

Michael Wood, M.A., Ph.D., Cambridge. Professor of English at the University of Exeter.

The Seminars at Lincoln College in 1983

Group I (The Program in Writing)

533. Writing, Thinking and Learning Miss Martin,
assisted by Messrs. Dixon and Medway

Group II (English literature through the Seventeenth Century)

524. Chaucer and Medieval Literature Mr. Gray
528. Shakespeare and his Contemporaries
 from Marlowe to Webster Mr. Kay
513. Shakespeare's Tragedies Mr. Wilders
518. Shakespeare: On the Page and
 on the Stage Mr. Wells
535. Spenser and Milton Mr. Kay

Group III (English literature since the Seventeenth Century)

521. The Romantic Imagination Mr. Park
505. Wordsworth and Coleridge: The
 First English Romantics Mr. Gill
537. Major Victorian Poets: Tennyson,
 Browning and Arnold Mr. Shrimpton
522. Dickens and George Eliot Mrs. Bednarowska
510. Theme and Technique in the Novel
 from James to Golding Mrs. Bednarowska
536. Yeats and Eliot Mr. Litz

Group V (Continental literature)

538. The Modern European Novel Mr. Wood

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Fees at Oxford

The comprehensive fee — tuition, board and room — is \$2,025. The fee is exclusive of air fare. Students are expected to make their own travel arrangements.

For further information and the 1983 bulletin of the Bread Loaf School of English at Lincoln College, write to the Administrative Assistant.

The Program in Theatre

The commitment of the Bread Loaf School of English to Theatre Arts goes back to the origin of the School when its theatre staff was recruited from George Pierce Baker's famous play production course known as *The 47 Workshop*. Subsequent to Professor Baker's move to Yale, the faculty was recruited from the Yale School of Drama and included such outstanding theatre designers as Donald Oenslager, then of the Provincetown Playhouse. The tradition of theatrical production as a corollary to the study of dramatic literature has continued unbroken for over sixty years. Each summer there is a major dramatic production, directed by a member of the faculty, and a program of one-acts directed by students. Recent productions have included *Heartbreak House*, *Mother Courage*, *The Devil's Disciple*, *The Glass Menagerie*, *Juno and the Paycock*, *The Sea Gull*, *A Midsummer Night's Dream*, *The Cherry Orchard*, and *The Tempest*.

Students have produced plays by Pinter, Ionesco, Lorca, van Itallie, Mamet, Handke, and Stoppard. A qualified student may receive credit as

a regular course for independent projects in acting, directing, costuming or scenic design in connection with the major production.

The Theatre Program offers an ideal area of concentration for the M. Litt. degree or for a summer of special study in theatre arts and dramatic literature.

In recent years Bread Loaf has offered courses in Theatre Arts in such areas as Theatrical Production; Scene, Lighting, and Costume Design; Directing, Acting, and Theatre Practicum. Courses in dramatic literature include Shakespeare, English Tragedy, Marlowe and Jonson, Renaissance and Restoration Comedy, courses in Plays in Production from Greek Theatre to Contemporary Drama, as well as courses in English, American and Continental contemporary drama.

All members of the Bread Loaf community are encouraged to participate in all aspects of mounting a production — costuming, set construction, sound and lighting, acting, stage managing — in the pleasant, informal atmosphere of the Little Theatre.

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The Program In Writing

With support from the Rockefeller Foundation, the International Paper Company Foundation and the General Mills Foundation, the School of English offers a special Program in Writing for secondary school teachers of English. Grants to rural and small town teachers the first summer meet full tuition (\$1,260). Additional support toward room and board is available, if the need is established.

The Program addresses the writing needs of public secondary school teachers of English and their students who because of their cultural and geographical isolation have inadequate educational resources to support them. The Program hopes to improve a teacher's capacity to teach writing, to enhance a teacher's knowledge of literature and to introduce him or her to techniques for emphasizing expository writing in the context of the humanities. In addition, the Program provides teachers with training and resources that they need for undertaking productive research in writing based on their own classroom experience and materials. It is the assumption of the Program that teachers of writing should themselves write and should broaden their professional acquaintance with systematic inquiry so that they can make their findings known to other researchers and to planners of curriculum. Modest awards of up to \$600 are available to students who intend to conduct inquiries into language and learning in their own schools.

To be eligible for full tuition scholarships, teachers must hold a bachelor's degree from an accredited college or university and have had at least one year, but not more than fifteen years, of teaching experience in public secondary schools in rural or small communities which are remote from metropolitan centers. Students currently or previously enrolled at Bread Loaf are eligible to participate in all aspects of the program but are considered for financial aid only in the usual manner.

M.A. candidates may take one writing course each summer for *four* summers.

Several times during the summer there will be workshops and lectures by visiting consultants. Individual conferences will be arranged so that students can discuss problems with their own writing, the writing and

language needs of their students, planning curricula, and preparing bibliographies of resources. For these practicums on concerns indigenous to the teacher's community and school, students are asked to bring examples of texts, syllabi, and other resources that work for them, as well as examples of their students' prose. All members of the Bread Loaf community are invited to join these sessions.

After taking one course in writing at Bread Loaf, Vermont, students may apply for a summer's study of writing in the Program of the School of English at Lincoln College, Oxford. At Oxford a student elects only the double-credit seminar in writing as a full summer program. The writing course meets as a seminar once or twice a week for two hours. In addition, a student has weekly individual tutorials. Teachers in the Oxford writing program will have an opportunity to meet with their peers who teach writing in Oxfordshire and to visit secondary school classes near Oxford.

Applicants should write for the brochure on the Program in Writing for additional information.

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Non-Degree Programs

Program in Continuing Graduate Education The School encourages teachers who have their Master's degrees or others who have at least a baccalaureate degree to enroll for a summer as non-degree students in continuing graduate education. The summer's program, arranged with the Director, may, for example, be in theatre arts and dramatic literature, in an English literary period or genre, or in American or continental literature. Upon successful completion of this program, Middlebury College will issue the student a Certificate in Continuing Graduate Education. Non-degree students completing a summer in the Program in Writing will receive a Certificate in Continuing Graduate Education.

Undergraduate Honors Program Exceptionally able undergraduates with strong backgrounds in literary study, after the completion of three years toward their baccalaureate degree, may be admitted to graduate study at Bread Loaf. Their courses may either be transferred to their home institution or become the first summer's program leading to the M.A. degree at the School of English.

Students enrolled in Continuing Graduate Education or Undergraduate Honors Programs are eligible for financial aid.

Auditors Non-credit students holding a Master's degree are occasionally admitted for a summer at the regular tuition. They do not participate in class work, either oral or written.

The Faculty

Ann E. Berthoff, A.B., Cornell College; M.A., Radcliffe. Professor of English, University of Massachusetts, Boston. Mrs. Berthoff is Chair of the Executive Committee, Division of Teaching of Writing, MLA, and has directed a NEH Summer Seminar at UMB. She has served on the Commission on Composition, NCTE and as Consultant to WNET/Channel 13, New York. Her publications include *The Resolved Soul: A Study of Marvell's Major*

Poems, Forming/Thinking/Writing: The Composing Imagination, The Making of Meaning: Metaphors, Models, and Maxims for Writing Teachers, and a forthcoming anthology for writing teachers, *Reclaiming the Imagination*.

Michael Cadden, B.A., Yale; B.A., University of Bristol (England); M.F.A.,

D.F.A., Yale. Assistant Professor of Dramatic Literature and Criticism at the Yale School of Drama and Associate Dramaturg of the Yale Repertory Theatre. Mr. Cadden teaches text analysis to actors and directors and dramatic literature to playwrights and dramaturgs. As a former editor of *yale/theatre* magazine, he put together special issues on *The American Actor* and *American Playwriting*. He has written articles on Artaud, Andrei Serban, and other contemporary theatre practitioners. As dramaturg on numerous professional productions, he has worked closely with playwrights on the development of new plays and with directors on the translation and adaptation of contemporary European plays and plays from the classical repertoire.

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Carol Tecla Christ, B.A., Douglas; M.Phil., Ph.D., Yale. Associate Professor of English at the University of California at Berkeley. Ms. Christ is the author of *The Finer Optic: The Aesthetic of Particularity in Victorian Poetry* and various articles of Victorian literature. She has just completed a book on the continuity of Victorian and modern poetry, *Objectifying Strategies*.



Bread Loaf School of English — Faculty — 1982

From left to right: Front row: Shirley Heath, Carol Elliott, Alan Mokler, Michael Cadden, John Doolittle, Leopold Damrosch, Ken Macrorie.

Middle row: James Maddox, Lucy Maddox, Robert Pack, Robert Houston, Pamela Hadas.

Back row standing: Paul Mariani, Dixie Goswami, John Fleming, A. Walton Litz, Lawrence Danson, Lee Odell, James Britton, and Paul M. Cubeta, Director.



Stephen Donadio, B.A., Brandeis; M.A., Ph.D., Columbia. Professor of American Literature and Dean of Arts and Humanities, Middlebury. A former Fulbright Scholar (University of Paris: Sorbonne), Woodrow Wilson Fellow, and Danforth Fellow, and a recipient of a Rockefeller Foundation Fellowship in 1977-78, Mr. Donadio has taught at Columbia and served as Assistant Editor of *Partisan Review*. He is the author of *Nietzsche, Henry James, and the Artistic Will*, and co-editor (with Quentin Anderson and Steven Marcus) of *Art, Politics, and Will: Essays in Honor of Lionel Trilling*. At present, Mr. Donadio is engaged in a variety of long-term projects; these include a life of Henry David Thoreau, assessments of Stephen Crane, Theodore Dreiser, and Sherwood Anderson, and a wide-ranging account of developments in American culture from 1941 to 1961 (for which he has recently been awarded a fellowship by the National Endowment for the Humanities).

Peter Elbow, B.A., Williams; M.A., Exeter College, Oxford; Ph.D., Brandeis. He is Writing Program Director and a member of the English Department of SUNY, Stony Brook. He wrote *Oppositions in Chaucer*, *Writing Without Teachers*, and *Writing with Power* as well as numerous articles about literature, writing, and teaching. He has given many workshops and talks for teachers in schools and colleges.

John C. Elder, B.A., Pomona; Ph.D., Yale. Dean, Bread Loaf School of English; Associate Professor of English, Middlebury. A recipient of fellowships from the Danforth and Watson Foundations and from the NEH,

he has published articles on John Muir, on American natural history, and on the Vermont landscape, and has recently completed a book entitled *Imagining the Earth: Contemporary Poetry and the Vision of Nature*.

Carol V. Elliott, B.A., Notre Dame College; M.A. Middlebury. Ms. Elliott directs and teaches acting for the Program in Theatre at Princeton University and teaches improvisation at Westminster Choir College. She has directed, taught, and acted at various levels: children's theatre, high school, community, college and professional. For the past three years she has directed pieces representing Princeton at the Edinburgh Festival Fringe.

John V. Fleming, B.A., University of the South; M.A., Oxford; Ph.D., Princeton. The Louis W. Fairchild Professor of English and Comparative Literature and Chairman of the Department of English, Princeton. Mr. Fleming, a former Rhodes Scholar, has taught at the University of Wisconsin and directed an NEH summer seminar on "Major Metaphors of Medieval Literature." He has published extensively on Chaucer, medieval French and Latin literature, medieval theology and religious history, scriptural exegesis, and the relationships between literature and the visual arts. His books include *The Roman de la Rose: A Study in Allegory and Iconography*, *An Introduction to the Franciscan Literature of the Middle Ages*, and *From Bonaventure to Bellini: An Essay in Franciscan Exegesis*. A new study of Jean de Meun, *Reason and the Lover*, is in press.

Dixie Goswami, B.A., Presbyterian; M.A., Clemson. Blumenthal Consultant, University of North Carolina at Charlotte. Mrs. Goswami, a former NEH fellow in Linguistics at Leeds University, co-directed an NEH Summer Institute on Writing and Learning in the Humanities. A Mina Shaughnessy Scholar, she is now at work on a study of the role of the teacher as a researcher within a number of settings. Mrs. Goswami is the Coordinator of the Program in Writing at the Bread Loaf School of English.

David Hadas, B.A., Ph.D., Columbia. Associate Professor of English, Washington University. Mr. Hadas has also taught at the University of Rochester, the University of London, and Middlebury College. He has reviewed for *Renaissance Quarterly* and has completed a book, entitled *On the Nature of Religion*, about the Bible as literature.

Pamela White Hadas, B.A., M.A., Ph.D., Washington University. Associate Professor of English, Washington University. Ms. Hadas has also taught at Middlebury and at the Bread Loaf Writers' Conference. She has published one book of criticism, *Marianne Moore: Poet of Affection*, and two books of poetry, *Designing Women* and *In Light of Genesis*. Her third volume of poetry — *Beside Herself: From Pocahontas to Patty Hearst* — will appear in spring of 1983. In 1980, she received the Witter Bynner Award in Poetry from the American Academy and Institute of Arts and Letters. She has been the Robert Frost Fellow at the Bread Loaf Writers' Conference.

Shirley Brice Heath, B.A., Lynchburg; M.A., Ball State; Ph.D., Columbia. Associate Professor of Linguistics and Anthropology, School of Education, Stanford. She is the author of books and articles on the social history

of language in Mexico, Peru, and the United States which include: *Telling Tongues: Language Policy in Mexico*, *Colony to Nation*; *Teacher Talk: Language in the Classroom*; *Language in the USA* (coedited with Charles A. Ferguson); *Ways with Words: Language, Life and Work in Communities and Classrooms*. She has taught in primary and secondary schools in bilingual and bidialectal communities and during the past ten years has often collaborated with classroom teachers as co-researchers. A recipient of an NEH fellowship and two Ford Foundation grants, she has lectured in Europe, Asia, Australia, and Latin America. She is a member of the board of the National Center for Bilingualism Research and is currently at work on a social history of language in the United States.

Robert Houston, A.B., Birmingham-Southern; M.A., Syracuse; Ph.D., Iowa.

Professor of English, University of Arizona. A former Fulbright Professor, Mr. Houston has published several novels including *A Drive With Ossie*, *Monday*, *Tuesday*, *Wednesday!*, *Bisbee '17*, *Ararat*, and *Cholo*. *The Nation Thieves* and an as-yet untitled novel will be published this year. His articles have appeared in *The New York Times* and *The Nation*. Mr. Houston is also the editor of, and a contributor to, *Leon Felipe: The Last Troubadour*.

U.C. Knoepfelmacher, A.B. (Arch.) and M.A., University of California, Berkeley; Ph.D., Princeton. Professor of English, Princeton. Mr. Knoepfelmacher has taught at Berkeley, where he received the Academic Senate's Award for Distinguished Teaching; he also has taught in the summer programs at Harvard and the Graduate School of Modern Letters at Tulsa University. He has published articles ranging from Chaucer to Lawrence and is the author of *Religious Humanism and the Victorian Novel*, *George Eliot's Early Novels*, and *Laughter and Despair: Readings in Ten Novels of the Victorian Era*. He has recently co-edited two collections of original essays, *Nature and the Victorian Imagination* and *The Endurance of 'Frankenstein': Essays on Mary Shelley's Novel*, as well as a special centenary George Eliot issue of *Nineteenth-Century Fiction*.

Ken Macrorie, A.B., Oberlin; M.A., University of North Carolina; Ph.D.,

Columbia. Professor Emeritus of English, Western Michigan University. Mr. Macrorie has published *Writing to be Read*, *Uptaught*, *Telling Writing*, *A Vulnerable Teacher*, *Searching Writing*, a regular column in the magazine *Media & Methods*, and has served as editor of *College Composition and Communication*. He has taught at San Francisco State College and Michigan State University.

James H. Maddox, Jr., B.A., Princeton; M.A., Ph.D., Yale. Associate Professor of English, George Washington University. Mr. Maddox is the author of *Joyce's Ulysses and the Assault upon Character* and articles and reviews on Joyce, Samuel Richardson, and various aspects of English fiction. He is now at work on a study of class, character, and the family in the early English novel. He holds the Frank and Eleanor Griffiths Chair of Literature at Bread Loaf this summer.

Lucy B. Maddox, B.A., Furman; M.A., Duke; Ph.D., University of Virginia. Assistant Professor of English, Georgetown. She has also taught at Clemson and Virginia Polytechnic Institute and State University. Ms. Maddox is the author of *Nabokov's Novels in English*.

Paul Mariani, B.A., Manhattan College; M.A., Colgate; Ph.D., The Graduate Center of the City University of New York. Professor of English at the University of Massachusetts/Amherst. Author of *A Commentary on the Complete Poems of Gerard Manley Hopkins*, *William Carlos Williams: The Poet and His Critics*, and *William Carlos Williams: A New World Naked*, he has also published two volumes of poetry: *Timing Devices* and *Crossing Cocytus*. Essays and reviews have appeared in *Parnassus*, *Iowa Review*, *Massachusetts Review*, *Boundary Two*, *Tendril*, *Hudson Review*, *American Book Review*, *Agni Review*, *Prairie Schooner*, *The Nation*. Currently at work on a critical biography of Robert Lowell and his circle, he was the recipient of two NEH Fellowships and the Robert Frost Fellowship from the Bread Loaf Writers' Conference. He has been appointed the 1983 Robert Frost Professor of Literature at the School of English.

Alan Mokler, B.A., M.A., Stanford; M.F.A., Yale. Mr. Mokler is Director of the Program in Theatre and Dance at Princeton. He was Artistic Director of the Provincetown Playhouse in New York City, and was Director of the Acting Ensemble at Princeton for two years. He has directed at every level, including academic, community and professional theatre. He is also a writer, and his plays have been performed at Stanford, Yale, Princeton, New York and elsewhere.

Robert Pack, B.A., Dartmouth; M.A., Columbia. Julian W. Abernethy Professor of American Literature, Middlebury. Mr. Pack, Director of the Bread Loaf Writers' Conference, has won several national honors for his poetry and scholarship, including a Fulbright Fellowship and a National Council of the Arts Award. His published books of poetry are: *The Irony of Joy*, *A Stranger's Privilege*, *Guarded by Women*, *Selected Poems*, *Home from the Cemetery*, *Nothing But Light*, *Keeping Watch*, *Waking To My Name: New and Selected Poems*. *Faces in a Single Tree: A Cycle of Poems* will be published in 1983. He is also working on a collection of essays: *Affirming Limits*. In addition he has published three books of poetry for children, a critical study, *Wallace Stevens: An Approach to His Poetry and Thought*, and is editor of *Selected Letters of John Keats* and co-editor of *New Poets of England and America*, and *Classic, Modern and Contemporary: A Collection of Short Stories*. He was the 1974 Robert Frost Professor of Literature at Bread Loaf.

Bryan Wolf, B.A., Rice; M.A.R., Yale Divinity School; Ph.D., Yale. Associate Professor of American Studies and English, Yale. Mr. Wolf has published articles on Romanticism, American painting, and the Sublime. He is the author of *Romantic Re-Vision: Culture and Consciousness in Nineteenth-Century American Painting and Literature*, and is currently engaged on a companion volume.

David Young, B.A., Carleton, M.A., Ph.D., Yale. Professor of English at Oberlin College. Mr. Young is the author of *Something of Great Constancy: The Art of A Midsummer Night's Dream* and *The Heart's Forest: Shakespeare's Pastoral Plays*. He edited *Twentieth Century Interpretations of Henry IV, Part Two*, and his essays on Shakespeare have appeared in such collections as *Perspectives on Hamlet* and *Shakespeare's Romances Reconsidered*. He is also active as a poet (*Sweating Out the Winter*, *Boxcars*, *The Names of a Hare in English*), a translator (Rilke's *Duino Elegies*, *Four T'ang Poets*) and an editor (FIELD, the

semiannual journal of contemporary poetry and poets, and the recently published *Longman Anthology of Contemporary American Poetry*). He is now working on a study of Shakespearean tragedy.

Theatre Staff

Walter C. Boswell, B.F.A., Kent State University; M.F.A., Penn State University. Associate in Theatre and Technical Director of the Bread Loaf Theatre. Mr. Boswell is currently Technical Director and Designer at St. Mary's College of Maryland. At Penn State University, he designed *The Shadow Box* for the premier season of the Penn State University Resident Theatre Company and their 1981 production of *The Cherry Orchard*.

Mary Harkins, A.B., St. Mary-of-the-Woods; M.A., Tufts. Associate in Theatre and Costume Designer of the Bread Loaf Theatre. Ms. Harkins is an Associate Professor in the Theatre Arts Division of Emerson College and has held academic appointments at Cornell, Moorhead State College and Tufts. She has worked with professional opera and theatre companies in Boston and New York including The Opera Company of Boston, Equity Library Theatre and the Boston Shakespeare Company.

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Visiting Lecturer

Sacvan Bercovitch, A.B., Sir George Williams; Ph.D., Claremont. Old Dominion Professor of Humanities, Columbia. Mr. Bercovitch has received many awards and grants, for both teaching and research, and has published many books and articles on American and European literature. The 1981 Frank and Eleanor Griffiths Professor of Literature at the School of English, he will give this summer's Elizabeth Drew Memorial Lecture.

Visiting Consultants

James Britton, M.A., Hon. LL.D., Emeritus Professor of Education, Institute of Education, University of London. Mr. Britton is a former English teacher in British state secondary schools, Educational Editor to John Murray (publishers), and Head of the English Department at the University of London Institute of Education. Director of the Schools Council Writing Research Unit 1966-72 and member of the "Bullock Committee," the 1972-74 British Government Inquiry into Reading and the Uses of English in Schools, he was awarded an honorary doctorate in 1977 by the University of Calgary and the David H. Russell Award for Distinguished Research in the Teaching of English by the National Council of Teachers of English. His publications include *Language and Learning*, *The Development of Writing Abilities, 11-18* (editor and co-author) and *Prospect and Retrospect*.

Donald H. Graves, B.A., Bates; M.Ed., State College, Bridgewater; Ed.D., SUNY, Buffalo. Professor of English, University of New Hampshire. Mr. Graves is a frequent writer for *Language Arts* and has just published *Writing: Teachers and Children at Work*. He is Research Editor of *Language Arts*, a member of the National Assessment Advisory Committee, and a frequent consultant on the writing process.

Camillus Lee Odell, B.A., Maryville College; M.A.T., University of North Carolina; Ph.D., University of Michigan. Professor of English, Rensselaer Polytechnic Institute. Mr. Odell has taught courses in composition, in the teaching of writing, and in research on composition. He has published a number of articles on teaching and on research and has co-edited *Evaluating Writing: Describing, Measuring, Judging* and *Research on Composing: Points of Departure*. At present, he is working on a three-year study, funded by the National Institute of Education, of the nature and functions of writing done in business and government.

Administration

Paul M. Cubeta, A.B., Williams; Ph.D., Yale. Director, Bread Loaf School of English; College Professor of Humanities, Middlebury. A former Carnegie Fellow at Harvard, and Assistant Director of the Bread Loaf Writers' Conference, Mr. Cubeta has also taught at Williams. He is the author of articles on Jonson's poetry, Marlowe's *Hero and Leander*, Frost and Edward Thomas. Editor of *Modern Drama for Analysis* and *Twentieth Century Interpretations of "Richard II,"* he has written "Lear's Comic Vision" for *Teaching Shakespeare* (Princeton Univ. Press).

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Courses

Group I

The Program in Writing

174. Writing and Learning /Mrs. Goswami/9:30

We will focus on the interconnections among thinking, learning, and language, writing in particular. Students will draw on their own experience as they describe their histories and processes as writers and learners and reflect upon implications for teaching. An aim of the course is to offer practical assistance to teachers who wish to carry out inquiries in their own schools.

Texts: Britton, *Prospect and Retrospect*; Graves, *Writing: Teachers and Children at Work*; Heath, *Ways with Words*; Marland, *Language Across the Curriculum*.

156. Studying Writing: from Theory to Practice/Mrs. Goswami/11:30

For students who have begun inquiries in their own schools or communities and who wish to analyze, interpret, and write up their findings. We will explore the role of the teacher as researcher in a number of settings. Key issues include finding effective methods for classroom research, forming research communities, collaborating with outsiders and with students, and using research to inform practice.

Open to students only after one summer at Bread Loaf.

2. Writing Prose Non-Fiction/Mr. Macrorie/M W 2:00-4:30

A workshop for teachers, centering on developing lively, succinct prose through writing and responding to the work of peers. The best of the writing — personal narrative, interviews with persons on and around the Mountain, accounts of teaching, etc. — will appear in the weekly magazine Y'EAST. There will be some talk about this workshop as a model for teaching persons of all ages.

Text: Donald H. Graves, *Writing: Teachers & Children at Work* (Heinemann).

176. Connections — Writing and Literature/Mr. Macrorie/ T Th 2:00-4:30

A workshop for teachers of introductory courses in literature designed to overcome the widespread aversion of many American students to the literature canonized by the schools. Through a consideration of written student responses rather than critiques, it will investigate such concepts as sentimentality, stereotype, and stock responses in student writing and both popular and canonized literature. Teachers are asked to bring several poems or short stories that their students have valued and they have not.

177. Forms of Writing: from Stories to Essays/Ms. Heath/8:30

Interdisciplinary examination of story-telling, narrative, and exposition in an attempt to unravel the strands of fiction/nonfiction, personal/impersonal, subjective/objective, story/essay. In this effort, we will consider styles of writing





in relation to cultural, linguistic, and psychological factors, such as concepts of time, habits of oral language, and the context of text and reader.

Text: V. G. Paley *Wally's Stories* (Harvard Univ. Press).

178. Doubt, Belief, and the Interpretation of Texts

(first 3 weeks)/Mr. Elbow/8:30

We will compare the virtues of critical thinking and "the willing suspension of disbelief" in the interpretation of texts — that is, we will compare what could be called systematic doubt and systematic belief. We will deploy them on established literary texts and on some of our own writing. We will try to improve critical interpretive skills in general, but in particular we will work on "the believing game," that is, on the ability to enter into or imaginatively "try on" interpretations that differ from one's own.

This mini-course must be followed by 180 or 181.

18 179. Small Groups: Teaching Literature and Writing

(first 3 weeks)/Mr. Elbow/10:30

In this workshop we will read about small groups, but mostly we will work in small groups ourselves to explore ways to help students work collaboratively on the central tasks in the teaching of English. We will try out different ways of using small groups for responding to and discussing literary texts; for writing — both generating and revising; and for giving peer responses to each other's writing.

This mini-course must be followed by 180 or 181.

The Bread Loaf Inn



180. Philosophy and the Composing Process

(final 3 weeks)/Mrs. Berthoff/8:30

The relationship of intention and expression — of meaning and saying — in the process of composing is a philosophical matter. In this seminar, students will consider concepts useful in thinking about thinking: recognition, remembrance, representation, abstraction, feeling, form, and imagination. This course will emphasize practice in using such speculative instruments in course design.

Text: Ann E. Berthoff, *Reclaiming the Imagination* (selections by artists, psychologists, scientists, philosophers, *et al.*, in pre-publication photocopy).

This mini-course follows 178 or 179.

181. Naming/Opposing/Defining (final 3 weeks)/Mrs. Berthoff/10:30

The working hypothesis of this seminar will be that in composition everything happens at once or it doesn't happen at all: in all phases of the composing process, the writer is identifying and defining relationships. Students will devise and carry out experimental writing assignments designed to make this all-at-onceness a resource rather than a hazard. We will study certain ideas of perception and concept formation which can guide an understanding of writing as the making of meaning.

Text: Ann E. Berthoff, *Forming/Thinking/Writing: The Composing Imagination*; (selections from essays by Arnheim, Freire, Gombrich, Richards and Vygotsky).

This mini-course follows 178 or 179.

125. Independent Projects in Writing/Mrs. Goswami

Open to students by permission only after one summer at Bread Loaf.

5. Poetry Writing/Ms. Hadas/T Th 2:00-4:15

A workshop designed for those interested in the writing, careful reading, and revision of poems. Emphasis will be on student work. Some assignments will be given in order to suggest and explore various approaches to the composition of poetry. There will be individual conferences with the instructor, as desired by the student.

Text: *The Norton Anthology of Modern Poetry*, ed. Richard Ellmann (Norton paperback).

6. Fiction Writing/Mr. Houston/M W 2:00-4:15

A workshop course designed to offer practical and theoretical training that should be of use both at the typewriter and in the classroom. We will develop a working vocabulary for dealing with such elements of fiction as scene, point of view, setting, dialogue, structure, voice, etc., and will apply that vocabulary to stories produced by class members. The course can be taken by writers who are primarily interested in improving their own work, or by teachers who wish to do field work in writing fiction.

Text: *Prize Stories of the Seventies from the O. Henry Awards*, ed. William Abrahams (Doubleday).

Group II

19. Chaucer/Mr. Fleming/10:30

A study of the major poetry of Geoffrey Chaucer. Special attention will be given to questions of aesthetic principle, narrative and dramatic technique, uses of literary conventions, irony, comic range, and moral vision.

Texts: *Complete Poetry and Prose of Geoffrey Chaucer*, ed. John Fisher (Holt, Rinehart, and Winston); Boethius, *The Consolation of Philosophy* (Bobbs-Merrill).

79. Spenser and Blake/Mr. Hadas/8:30

We will read the *Faerie Queene* with particular attention to the richness of its style, the wonders of its construction, and the profundity of its psychological understanding. The developed conservatism of Spenser contrasts splendidly with the political and religious radicalism of William Blake and his very different sorts of poetic craft. We will emphasize the middle-sized poems of Blake, among them *The Marriage of Heaven and Hell* and *The Book of Urizen* and will end with Blake's short epic, *Milton*.

Texts: Edmund Spenser, *The Faerie Queene*, edited by Roche and O'Donnell (Yale) and *The Prose and Poetry of William Blake*, edited by Erdman (Doubleday).

28. Experimentation in Shakespearean Tragedy/Mr. Young/9:30

A close study of the later tragedies, with particular attention to their experimental treatment of language, character and plot. We will read *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Coriolanus*, and *Antony and Cleopatra*.

Texts: The Arden Editions of the plays are especially recommended. A recent one-volume edition (Riverside, Scott-Foresman, or Signet) of Shakespeare is an acceptable alternative.

46. Seventeenth-Century Poetry/Mr. Young/11:30

Six poets of the seventeenth-century — Donne, Herbert, Jonson, Herrick, Marvell and Vaughan — studied in terms of their affinities, their use of tradition and innovation, and their response to the world in which they lived.

Texts: *The Complete Poetry and Selected Prose of John Donne* (Modern Library); *George Herbert and the Seventeenth Century Religious Poets* (Norton); *Ben Jonson and the Cavalier Poets* (Norton).

Group III

11. English Romanticism/Mr. Knoepfelmacher/10:30

Interconnections among five major poets (Wordsworth, Coleridge, Byron, Keats, and Percy Shelley) and prose writers (Hazlitt, DeQuincey, and Mary Shelley) will be stressed. One prime thread will be the Romantic concern with revision and redefinition, as each writer not only recasts the work of predecessors but also his or her very own.

Texts: Perkins (ed.), *English Romantic Writers* (Harcourt, Brace, & Jovanovich); DeQuincey, *Confessions of an English Opium-Eater*, ed. Hayter (Penguin); Mary Wollstonecraft Shelley, *Frankenstein*, ed. Rieger (Chicago).

182. The Comic Odyssey/Mr. Knoepf/macher/M W 2:00-4:15

The prose and verse narratives considered in this course rely on the metaphor of travel, reactivated and given new dimensions at a time when traditional guarantees of order became increasingly problematic. With the exception of *Joseph Andrews*, all texts are drawn from the nineteenth century; whether depicting external or internal journeys, male or female or child voyagers, progress or regress, all dramatize a common goal: the yearning for stability in a temporal world turned more and more chaotic.

Texts: Houghton and Stange (eds.), *Victorian Poetry and Poetics*; Butler, *The Authoress of the Odyssey* (Chicago); Fielding, *Joseph Andrews* (Riverside); Byron, *Don Juan* (Riverside); Brontë, *Jane Eyre* (Penguin); Carroll, *Alice in Wonderland* and *Through the Looking-Glass*, ed. Gray (Norton); MacDonald, *The Golden Key* (Chariot).

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34. Victorian Novel/Ms. Christ/8:30

A course in the Victorian novel. We will seek to understand how each novel we read creates its protagonist and the world he or she inhabits, what representational reality it gives that world, what fantasies the novel embodies, and how it embeds those fantasies within the context of its social values.

Texts: Charlotte Bronte, *Jane Eyre* (Signet); Emily Bronte, *Wuthering Heights* (Norton Critical); Thackeray, *Vanity Fair* (Penguin); George Eliot, *The Mill on the Floss* (Riverside); Dickens, *Great Expectations* (Signet); Trollope, *Can You Forgive Her?* (Oxford).

183. Dramatic Monologue/Ms. Christ/10:30

A study of the form of the dramatic monologue as it is used by representative Victorian, Modernist, and contemporary poets. We will be particularly interested in the possibilities of the form — which it allows and which it inhibits.

Texts: Browning, *Poems* (Riverside); Tennyson, *Poems* (Riverside); T. S. Eliot, *Selected Poems* (Harcourt Brace); Yeats, *Selected Poems* (Collier-Macmillan); Randall Jarrell, *Selected Poems* (Atheneum); Richard Howard, *Untitled Subjects* (Atheneum); Pamela White Hadas, *Designing Women* (Knopf); Robert Pack, *Waking to My Name* (Johns Hopkins), *Faces in a Single Tree* (1984).

14. Hopkins, Hardy, Yeats/Mr. Mariani/8:30

An intensive study of three major figures in the development of the modern English lyric, with emphasis on the ways in which the poetic self works both with and against the grain of poetic form.

Texts: *The Poems of Gerard Manley Hopkins*, 4th ed., Gardner and MacKenzie (Oxford University Press); *Selected Prose of Gerard Manley Hopkins*, ed. Gerald Roberts (Oxford University Press); *Complete Poems of Thomas Hardy* (Macmillan); *Selected Poems of W.B. Yeats*, ed. M. L. Rosenthal (Macmillan); Yeats, *Autobiography* (Collier). All of these books are available in paperback.

101. Yeats, Joyce, and the Irish Literary Renaissance/Mr. Maddox/9:30

Most of the course will be devoted to a close reading and discussion of the poetry of Yeats and the fiction of Joyce. In addition, we will pay some attention to the circumstances of the Irish literary revival in the late nineteenth and early twentieth centuries.

Texts: Yeats, *The Collected Poems* (Macmillan); Joyce, *Dubliners* (Penguin); *A Portrait of the Artist as a Young Man* (Penguin); *Ulysses* (Random House); Synge, *The Complete Plays* (Vintage); O'Casey, *Three Plays: Juno and the Paycock, The Shadow of a Gunman, The Plough and the Stars* (Macmillan).

Group IV

62. Modern American Poetry and the American Past/Mr. Mariani/11:30

A speculative inquiry into two representative American poets of the twentieth century who undertook major rethinkings of the American past in order to invent distinctive poetic voices for themselves and their times. By focusing on fiction, plays, essays and especially poems by William Carlos Williams and Robert Lowell, we will work towards an understanding of how and why these two men felt compelled continually to remake the American past for their own use. Readings in the architects of the American Revolution, Poe, Emerson, Whitman, Hawthorne, and Melville, as well as in Ezra Pound (selected Cantos) and Charles Olson. Selected readings and lectures will try to establish a European literary and historical context as well, against which to measure the American past.

Texts: William Carlos Williams, *Imaginations*, ed. Webster Schott (New Directions); *In the American Grain* (New Directions); *White Mule* (New Directions); *Selected Poems* (New Directions); Robert Lowell, *Selected Poems* rev. ed. (Noonday Press); *The Old Glory*, rev. ed. (Noonday Press).

83. The Romantic Experience in America/Mr. Wolf/9:30

An interdisciplinary study of American literature and painting in the first half of the nineteenth century. The course begins with the gothic novel in the late eighteenth century and concludes fifty years later with early Victorian revisions of Romantic art. Representative figures include Charles Brockden Brown (*Wieland*), Irving, Emerson, Poe, Melville ("Bartleby") and Dickinson in literature; Copley, Bingham, Mount, Cole, Church, Lane, Heade, Quidor, Homer and Eakins in painting.

Texts: Franklin, *Autobiography* (Yale); Irving, selections; Charles B. Brown, *Wieland* (Harcourt Brace); Emerson, *Selections* (Riverside); Hawthorne, *Great Short Works* (Harper & Row); Poe, *Great Short Works* (Harper & Row); Dickinson, *Final Harvest* (Little Brown); Douglass, *Narrative* (New American Library); Melville, *Billy Budd* (Signet); Barbara Novak, *American Painting of the 19th Century* (Harper & Row).

184. American Nature Writing/Mr. Elder/T Th 2:00-4:15

An exploration of American writers who have achieved a vivid and informed response to the earth.



Bread Loaf Mountain

Texts: Bartram, *Travels* (Dover); Emerson, "Nature" (any edition); Thoreau, *Walden* (Riverside); Muir, *The Mountains of California* (Ten Speed); King, *Mountaineering in the Sierra Nevada* (Nebraska); Austin, *The Land of Little Rain* (New Mexico); Krutch, *The Voice of the Desert* (Morrow Quill); Leopold, *A Sand County Almanac* (Oxford); Eiseley, *The Immense Journey* (Vintage); Matthiessen, *The Snow Leopard* (Bantam); George Schaller, *Stones of Silence* (Bantam).

167. The American Language through American Literature/Ms. Heath/10:30

A study of the historical links between "an American literature" and "the American language." Attention will be given to: 1) perceptions of American English in the writings of American authors and 2) analysis of the structures and uses of language by selected writers since 1825. Special topics will include the role of English dialects and languages other than English in American literature and the American literate tradition as it has affected the norms and practices of the teaching of English. Brief selections by R. W. Emerson, J. R. Lowell, J. C. Harris, J. W. Riley, W. Whitman, W. D. Howells, T. S. Eliot, W. Stevens, G. Stein, and J. Baldwin will be read from library materials.

Texts: E. Traugott and M. Pratt, *Linguistics for Students of Literature* (Harcourt Brace Jovanovich); Mark Twain, *Adventures of Huckleberry Finn* (Houghton Mifflin); Henry James, *The Ambassadors* (Viking Penguin); Ernest Hemingway, *The Sun Also Rises* (Scribners); W. C. Williams, *Imaginations* (New Directions).

185. Three Southern Writers/Mr. Maddox and Ms. Maddox/11:30

A reading of three major modern writers from the American South. More than half the course will be devoted to four novels of Faulkner; in addition, we will read widely in the short stories of Eudora Welty and Flannery O'Connor. Starting from the individual texts, we will aim eventually for an understanding of the abiding preoccupations of the Southern writer.

Texts: Faulkner, *The Sound and the Fury* (Vintage), *As I Lay Dying* (Vintage), *Light in August* (Vintage), *Absalom, Absalom!* (Vintage); Eudora Welty, *Curtain of Green and Other Stories* (Harcourt Brace), *The Wide Net and Other Stories* (Harcourt Brace); Flannery O'Connor, *The Complete Stories* (Farrar Strauss).

95. American Prose Since 1940/Mr. Donadio/11:30

An inquiry into some of the major preoccupations of recent decades, with emphasis on the larger social and cultural implications of characteristic patterns of imaginative expression. It is assumed that students in this course will be familiar with Theodore Dreiser's *An American Tragedy*, and with the career and principal works of Ernest Hemingway.

Texts: Richard Wright, *Native Son* (NAL Signet); William Styron, *The Long March* (Bantam); Saul Bellow, *Henderson the Rain King* (Avon); J. D. Salinger, *Nine Stories* (Bantam); Vladimir Nabokov, *Lolita* (Berkley); James Baldwin, *Notes of a Native Son* (Bantam); Norman Mailer, *Advertisements for Myself* (Berkley); Walker Percy, *The Moviegoer*; Thomas Pynchon, *The Crying of Lot 49* (Bantam).

The Tempest



Group V

186. English Literature and the English Bible/Mr. Fleming/8:30

An introduction to the study of the Bible as literature and of the impact of the Bible on major works of English literature from the Old English period to the twentieth century.

Text: the Authorized ("King James") Version of the English Bible of 1611.

127. Dante/Mr. Hadas/10:30

We will go through the *Divine Comedy* using a bilingual text — no prior knowledge of Italian is necessary. We will talk about the cultural background, political and scientific ideas and of course the religious themes that are central in the poem. The main focus, however, will be on the poetic art that makes the poem a joy to read regardless of the reader's beliefs. As a break from the comedy we will read the *Vita Nuova*, Dante's earlier introduction to his love for Beatrice.

Texts: Dante, La Vita Nuova, translated by Marc Musa (Indiana) and The Divine Comedy of Dante Alighieri translated by John Sinclair (Oxford Galaxy).

187. Freud and Literature/Mr. Pack/M W 2:00-4:15

In this course we will attempt to understand Freud's major discoveries by examining some of his primary texts. Employing his theories that apply to dreams and the unconscious mind, we will analyze a miscellany of literary works, some of them pre-Freudian. Emphasis also will be given to studying Freud's tragic myth of human conflict, ambivalence, and the structure and origin of civilization. The limits of the applicability of Freudian analysis to literature, especially in matters of tone and style, will receive careful speculation — as Freud himself would wish. Some of the authors to be considered are: Sophocles, Shakespeare, Blake, Wordsworth, Keats, Dickinson, Hardy, Kafka, Yeats, Frost, Stevens, Williams and Roethke.

Texts: Sigmund Freud, Introductory Lectures on Psychoanalysis (Liveright), Outline of Psychoanalysis (Norton), Three Case Histories (Collier), Freud on Creativity and the Unconscious (Harper), Civilization and Its Discontents (Norton), Totem and Taboo (Modern Library); Sophocles, The Oedipus Cycle (Harvest); Shakespeare, Henry IV, Part I (Pelican), Macbeth (Pelican); William Wordsworth, Selected Poems and Prefaces (Houghton Mifflin); Franz Kafka, The Penal Colony (Schocken).

37. The Modern Novel/Ms. Maddox/9:30

A close examination of representative novels by five major writers of the twentieth century, with particular emphasis on the ways in which these writers experiment with changing the traditional approaches of narrative fiction in order to enlarge, or at least alter, the possibilities of the novel form.

Texts: Conrad, Lord Jim (Penguin); Kafka, The Metamorphosis (Bantam); Proust, Swann's Way (Vol. I of Remembrance of Things Past, trans. Moncrieff and Kilmartin, Vintage); Nabokov, Lolita (Berkley); Garcia Marquez, One Hundred Years of Solitude (Avon).

188. Fact and Fiction/Mr. Donadio/T Th 2:00-4:15

A seminar focusing on the relationship between fictional and non-fictional elements in selected European and American works of the past two centuries.

Texts: Goethe, *The Sorrows of Young Werther* (Holt, Rinehart and Winston); E. A. Poe, *The Narrative of Arthur Gordon Pym* (Viking, Penguin); Henry D. Thoreau, *A Week on the Concord and Merrimack Rivers* (Crowell); Edmund Gosse, *Father and Son* (Norton); W. B. Yeats, *The Autobiography* (Collier Macmillan); Sherwood Anderson, *A Story-Teller's Story* (any edition); William Carlos Williams, *In the American Grain* (New Directions); Gertrude Stein, *The Autobiography of Alice B. Toklas* (Vintage); Ernest Hemingway, *Death in the Afternoon* (Scribners); James Agee, *Let Us Now Praise Famous Men* (Houghton Mifflin); George Orwell, *A Collection of Essays* (Harcourt Brace).

93. Modern Drama/Mr. Cadden/9:30

26 Buchner, Ibsen, Strindberg, Chekhov, Shaw, Brecht: six playwrights who changed the forms, characters and concerns of Western European drama. Emphasis will be given to the startling imaginative leaps in dramatic technique made by each writer in his pursuit of a new stage vision.

Texts: Buchner, *Complete Plays and Prose* (Mermaid Dramabook); Ibsen, *Peer Gynt* (Minnesota); *Complete Major Prose Plays* (New American Library, trans. Fjelde); Strindberg, *Pre-Inferno Plays, A Dream Play and Four Chamber Plays* (both Norton); Chekhov, *Five Major Plays* (Oxford); Shaw, *Plays Unpleasant, Major Barbara, Heartbreak House* (all Penguin); Brecht, *Complete Plays*, vol. I (Vintage).

154. Contemporary Drama: Beckett and Beyond/Mr. Cadden/11:30

Beckett, Pinter, Fugard, Shepard, Fo and Rame: a close study of major works by six of the most important authors now writing for the stage. Special attention will be given to the playwright's use of dramatic form as a means of articulating his or her radical vision of the self and the world.

Texts: Beckett, *Waiting for Godot, Endgame, Happy Days, Ends and Odds, Rockaby and Other Short Pieces* (all Grove); Pinter, *The Birthday Party, The Caretaker, The Homecoming, No Man's Land, Betrayal* (all Grove); Fugard, *Boesman and Lena and Other Plays, Statements: Three Plays* (Oxford); *A Lesson from Aloes, Master Harold . . . and the boys* (both Theater magazine); Shepard, *Seven Plays* (Bantam); Fo, *Accidental Death of an Anarchist, We Can't Pay We Won't Pay* (Pluto Press); Fo and Rame, *Female Parts* (Pluto).

Group VI

139. Directing Workshop/Mr. Mokler/T Th, 2:00-4:30

A study of the problems a director faces in selecting material, analyzing a script, and staging a theatrical production. Some consideration will be given to the theatre's place in society and the forms it can take. Each student will direct three dramatic pieces of his or her own choosing for presentation before the class.



The Tempest

Text: Peter Brook, *The Empty Space* (Atheneum, paperback). Additional articles will be on reserve.

129. Introduction to Acting/Ms. Elliott/W F 2:00-5:00

This workshop course is designed for those with little or no acting training, or acting experience. Students will participate in exercises and scenes designed to stimulate their imagination, increase their concentration, and develop the tools necessary to act honestly.

Texts: Stanislavski, *An Actor Prepares* (Methuen).

125. Independent Projects in Theatre/Staff/Hours to be arranged.

A qualified student may elect as a regular course a special independent project in acting, directing, costuming, or scenic design in connection with the major production at Bread Loaf this summer.

General Information

Other Features The lecture program at Bread Loaf introduces students to distinguished scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists, critics, such as C.L. Barber, Saul Bellow, John Berryman, R. P. Blackmur, Willa Cather, Malcolm Cowley, Richard Eberhart, Richard Ellmann, Francis Fergusson, Northrop Frye, Hamlin Garland, Ellen Glasgow, Irving Howe, Shirley Jackson, Sinclair Lewis, Edwin Markham, Mary McCarthy, Archibald MacLeish, Paul Elmer More, Howard Nemerov, Marjorie Nicolson, Dorothy Parker, Carl Sandburg, Allen Tate, Helen Vendler, Richard Wilbur and William Carlos Williams.

A picnic at the nearby Robert Frost farm and a tour of the Frost cabin are a popular Bread Loaf tradition, as are the square dances in the Bread Loaf Barn.

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Several times each week students have the opportunity to view classic or modern films at Bread Loaf. They are also invited to join the Bread Loaf Madrigalists, who give several informal concerts each summer.

The facilities of Starr Library at Middlebury College, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to the English School students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

Recreation Since the elevation at Bread Loaf is 1500 feet above sea level, the summers can be cool. For those who enjoy outdoor life, the School is ideally located at the edge of Battell Forest. A junction with the Long Trail — "a foot path in the wilderness" — which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School.

The extensive campus offers a fine opportunity for the combination of study and recreation. A softball playing field, tennis and volley ball courts are available. Jogging and hiking trails are everywhere. Bathing beaches at Lake Dunmore are twelve miles from the School. At Bread Loaf, there is the Johnson Pond.

Independent Winter Reading Program With the approval of the Director and an appropriate member of the Bread Loaf Faculty, a qualified student may prepare himself in an area of English, American, or continental literature by a program in independent reading during the academic year. The student must have taken a course at Bread Loaf in the area of his proposed program and have demonstrated his competence by securing a grade of A- or higher in that course. Arrangements are completed by the fifth week of the previous summer. Each Reading Program culminates in a long essay and in an oral examination at Bread Loaf at the beginning of the subsequent summer. Successful completion of the program is evaluated as a regular Bread Loaf course. Two reading programs in different years are permitted toward the M.A. degree and four toward the M.Litt. degree. A tuition fee of \$200 is charged for each program.



The Barn

Independent Summer Reading Project Under exceptional circumstances a student may design an Independent Summer Reading Project which will be the equivalent of a regular Bread Loaf course. Such Projects must be submitted to the Dean for consideration no later than May 1. All correspondence regarding the Project should be with the Dean prior to the start of the session. The student has the responsibility for establishing the subject matter of the Project, shaping a thesis, selecting manageable primary texts and major secondary sources. For M.A. candidates, the Project must be in an area where the student has previously taken at least one course at Bread Loaf and received grades of A- or higher; and for M.Litt. candidates, in their area of concentration.

Upon receipt of the proposal, the Dean consults with the instructor who will work with the student. In general, the student is expected to work independently with not more than an hour meeting every other week with his or her instructor. The student and the faculty member determine whether the student will submit a series of short papers, or one or two essays, equivalent in total to at least a thirty-page paper.

Since the Summer Independent Reading Project is considered as a Bread Loaf course, there is no special tuition fee if it is taken as part of the student's regular two-course program.

Transfer Credits A limited amount of graduate work may be transferred from other accredited institutions. Each course must receive the approval of the Dean, preferably before the work is done. The program of a candidate for the Master of Arts or Master of Letters degrees at Bread Loaf may include *no more than six transferred credits*. Such credits are normally earned in language or literature. Thus, if six credits are transferred, each degree may be earned in four summers and in exceptional cases in three.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Transfer course credits cannot have counted for degree credit elsewhere and must be of B grade or better. Graduate credits earned at Bread Loaf expire after ten years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

A summer at Lincoln College, Oxford is a part of the M.A. or M.Litt. degree programs at the School of English.

Choice of Courses Correspondence regarding the choice of courses should be addressed to Mr. Elder. The choice should be made immediately upon receipt of the 1983 bulletin. No course registration form is provided. A fee of \$1 is charged for course changes made after July 1. Early registration is advised, as the School may limit the size of any class for the most effective instruction.

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Advance Preparation Students are urged to complete as much reading as possible before coming to Bread Loaf in order to permit more time during the session for collateral assignments and for the preparation of papers, which are assigned in all courses in literature.

Tamarack Meadow



Books A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf. Required texts for each course are ordered for students. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes, the bookstore will stock copies.

Auditors In addition to the two courses taken for credit, students are encouraged to audit a third course. Students regularly registered for a course may not change their status to that of auditor without permission of the Director, and never after the third week of the session.

Fees	Tuition:	\$1,260
	Board:	\$ 470
	Room:	\$ 190
		\$1,920

Each applicant who is accepted is asked to pay a \$50 *nonrefundable* enrollment deposit, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially.

A fee of \$630 is charged students who take a third course for credit.

Insurance The tuition fee also includes a fee for an accident insurance policy with limited coverage.

Payment Final bills are mailed about May 15 and are payable upon receipt. Checks should be made payable to Middlebury College.

Refunds Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit (\$50) but may receive refunds for any additional amounts paid as follows:

Before the end of first week of classes—60% of amounts due and paid.

Before the end of second week of classes—20% of amounts due and paid.

Thereafter—Board only, pro-rated.

Transcripts One official transcript from the Bread Loaf School of English will be issued without charge on written request to the Director of Language Schools Records, Middlebury College. A fee of \$2 is charged for each additional transcript. To students who are financially indebted to the College, no transcript will be issued until satisfactory arrangements have been made with the Comptroller. Requests for letters of reference should be made directly to the Director of the School.

Financial Aid Because of the generosity of former and present Bread Loaf students and friends of the School of English, the School has been steadily increasing its financial aid resources. In addition, generous funding for teachers from the Southeast has been made available to Bread Loaf by the Lyndhurst Foundation. No interested applicant with strong credentials should fail to apply because of need.

Financial aid may be in the form of grants and/or waiterships. The aid is awarded on the basis of financial need and scholastic ability. The School assumes a minimum of at least \$600 in self-help from every aid applicant.

To be considered for all types of aid awarded through Middlebury College, a student must file a Financial Aid Form (FAF) with the appropriate office of the College Scholarship Service (CSS). Requests for aid should be made when the application form is submitted to the School; forms will be sent to each applicant on acceptance. Although students may apply for financial aid at any time, they are advised to forward their Financial Aid Forms to the College Scholarship Service as soon as possible. Awards will be made upon receipt from the College Scholarship Service of the information on a student's need.

Through the Guaranteed Student Loan Program (GSLP) most states sponsor and guarantee their own student loan programs. Educational loans at nine per cent simple interest (on the unpaid balance of the principal) are offered to students matriculating either in or out of the state. Repayment begins within nine months after graduation. A nominal insurance premium is usually included in the cost of the loan. Students make application through their local bank or other participating financial institution, and Middlebury College will officially certify this loan. Repayment of the GSLP loans may be deferred up to three years while a student borrower is serving in the Armed Forces, Peace Corps, or Vista or while enrolled for graduate study with at least a half-time academic workload.

Medical Facilities A registered nurse is in attendance, and the College Medical Director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

Accommodations All students not living with their families in the vicinity of Bread Loaf are expected to live on campus unless they have secured the permission of the Director to arrange other accommodations.

No student rooms will be ready for occupancy until Tuesday morning, June 28. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Securing off-campus housing is the responsibility of the student, but the Administrative Assistant will try to provide assistance.

Transportation The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi meets all buses on June 28. There are Greyhound or Vermont Transit buses from Montreal, Boston, Albany and New York City. U.S. Air, Air North, Air Florida and People Express fly to Burlington. Connection to Middlebury can be made on Vermont Transit buses.

Schedule	June 28	Registration Day
	June 29	Classes begin
	July 22	Mid-term recess
	August 10	Classes end
	August 11-12	Final examinations
	August 13	Commencement

1983 Schedule of Classes

8:30

- 14. Hopkins, Hardy, Yeats (III)
- 34. Victorian Novel (III)
- 79. Spenser and Blake (II)
- 177. Forms of Writing: from Stories to Essays (I)
- 178. Doubt, Belief, and the Interpretation of Texts (I)
- 180. Philosophy and the Composing Process (I)
- 186. English Literature and the English Bible (V)

Mr. Mariani
Ms. Christ
Mr. Hadas
Ms. Heath

Mr. Elbow
Mrs. Berthoff
Mr. Fleming

9:30

- 28. Experimentation in Shakespearean Tragedy (II)
- 37. The Modern Novel (V)
- 83. The Romantic Experience in America (IV)
- 93. Modern Drama (V)
- 101. Yeats, Joyce, and the Irish Literary Renaissance (III)
- 174. Writing and Learning (I)

Mr. Young
Ms. Maddox
Mr. Wolf
Mr. Cadden

Mr. Maddox
Mrs. Goswami

10:30

- 11. English Romanticism (III)
- 19. Chaucer (II)
- 127. Dante (V)
- 167. The American Language (IV)
- 179. Small Groups: Teaching Literature and Writing (I)
- 181. Naming/Opposing/Defining (I)
- 183. Dramatic Monologue (III)

Mr. Knoepfelmacher
Mr. Fleming
Mr. Hadas
Ms. Heath

Mr. Elbow
Mrs. Berthoff
Ms. Christ

11:30

- 46. 17th-Century Poetry (II)
- 62. Modern American Poetry and the American Past (IV)
- 95. American Prose Since 1940 (IV)
- 154. Contemporary Drama (V)
- 156. Studying Writing: from Theory to Practice (I)
- 185. Three Southern Writers (IV)

Mr. Young

Mr. Mariani
Mr. Donadio
Mr. Cadden
Mrs. Goswami
Mr. Maddox, Ms. Maddox

Mon., Wed. 2:00-4:15

- 6. Fiction Writing (I)
- 182. The Comic Odyssey (III)
- 187. Freud and Literature (V)

Mr. Houston
Mr. Knoepfelmacher
Mr. Pack

Mon., Wed. 2:00-4:30

- 2. Writing Prose Non-Fiction (I)

Mr. Macrorie

Tues., Thurs. 2:00-4:15

- 5. Poetry Writing (I)
- 184. American Nature Writing (IV)
- 188. Fact and Fiction (V)

Ms. Hadas
Mr. Elder
Mr. Donadio

Tues., Thurs. 2:00-4:30

- 139. Directing Workshop (VI)
- 176. Connections — Writing and Literature (I)

Mr. Mokler
Mr. Macrorie

Wed., Fri. 2:00-5:00

- 129. Introduction to Acting (VI)

Ms. Elliott

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